Analysis of the Work:
The Codex 97.1.128: Memories of a Hidden World

Direct link: https://zenodo.org/records/16101546

Summary
This is no longer the kind of novel where you become the hero, but a story where you become a mathematician, a geneticist, and a physicist.

The Codex 97.1.128 is a work of hard science fiction, structured into three interconnected tales, exploring a fascinating hypothesis: what if the genetic code were not only a blueprint for life, but also an ancient and universal message?

This message, hidden within the human genome by a civilization that vanished millions of years ago, becomes accessible only through binary conversion and mirror inversion of a specific DNA fragment.

A simple mathematical sequence — 97, 1, 128 — points to a real star located in the Carina–Sagittarius Arm of our galaxy, at the galactic coordinates l = 97°, b = 1°, r = 128 light-years.

An isolated researcher uncovers this codonic anomaly, where the motif repeats, translates into images, transforms into sound, and finally reveals celestial coordinates — thrusting the narrative into an existential vertigo: are we truly alone, or

simply forgotten, tucked away in a quiet corner of the Milky Way, hidden from watchful eyes or cosmic chaos?

- **First tale**: *The Great Erasure*
- **Second tale**: *The Codex 97.1.128: Memories of a Hidden World*
- **Third tale**: *The Architects of the Code*

⚠️ **Disclaimer**: This is a speculative work of fiction (hard SF), not a scientific document. However, every mathematical, genetic, and physical section presented in the narrative is designed to be verifiable and reproducible. Needless to say, the work is copyrighted and protected under intellectual property law.

Interdisciplinary Analysis Between Science, Ethics, and Fiction

Introduction

Human memory is a complex construct: biological, cultural, but also technological. *The Codex 97.1.128: Memories of a Hidden World* explores this complexity by proposing a dizzying hypothesis: what if DNA were not merely a blueprint for life, but also an archive — even a coded message left behind by a vanished intelligence?

Situated at the crossroads of genetics, neurophilosophy, and cosmology, the work blurs the boundaries between verifiable science and speculative fiction. It stages the *Great Erasure*, a gradual disappearance of collective memories, which forces a community of researchers and archivists to invent new strategies of transmission. The narrative, inscribed in the tradition of speculative science fiction (Borges, Lem, Le Guin), also offers an ethical manifesto: to think of knowledge transmission as cultural resistance and as an intergenerational responsibility.

This article proposes a threefold analysis: a theoretical framework, an interdisciplinary reading of the work, and a discussion of its philosophical and ethical implications.

Theoretical Framework

Biological and Genetic Memory

Since pioneering research on DNA data storage (Church et al., 2012), molecular biology has opened the possibility of viewing the genome as a palimpsest. *The Codex 97.1.128* pushes this idea further by imagining a cryptosignature inscribed in codonic motifs (sequence 97,1,128).

Cultural and Anthropological Memory

The anthropology of memory (Assmann, Ricoeur) emphasizes that collective identity rests on the transmission of narratives, rituals, and archives. The text imagines a mutation that erases precisely this narrative capacity, redefining the human not by what is known, but by what can still be told.

Science Fiction as a Conceptual Laboratory

Science fiction serves as a heuristic tool to explore hypotheses not yet verifiable (Jameson, 2005). By intersecting astrophysics, bioinformatics, and AI ethics, *The Codex* constructs a speculative space where fiction tests the limits of scientific rationality.

Analysis of the Work

1. Scientific Dimension

- **Biology**: The inversion of codons and the use of cerebral organoids as memory interfaces raise questions about life as a data-storage medium.

- **Astrophysics**: The sequence 97,1,128 corresponds to real coordinates in the Carina–Sagittarius Arm, opening a cosmological inquiry (Fermi paradox, Drake equation).

- **Neuroscience**: The *Great Erasure* dramatizes the fragility of narrative memory and imagines a collective mutation affecting the cognitive functions of transmission.

2. Philosophical Dimension

- **Identity and Memory**: The disappearance of narrative memory equates to a loss of identity. The text interrogates what truly constitutes the human: biological information or cultural narration?

- **Transmission of Knowledge**: The *Archivists of Oblivion* embody intellectual resistance, reminiscent of medieval copyist monks, but transposed into a genetic and cosmological framework.

3. Ethical Dimension

- **Bioethics**: An implicit critique of the deregulation of genetic manipulation.

- **Ethics of Memory**: Raises the dilemma of what must be transmitted or forgotten. Should knowledge be preserved in its entirety, or should forgetting be embraced as an adaptive process?

- **Technology and Narrative**: AI systems, by reconstructing “preferential versions” of memory, become both agents of forgetting and of preservation.

4. Symbolic and Literary Dimension

- **Petra Ai Rotciv**: A hybrid figure whose name encodes fossil memory (*Petra*), artificial intelligence (*AI*), and inverted identity (*Rotciv* = *Victoria reversed*).

- **The Skull**: Serves as an interface between biological memory and cosmic archive.

- **The Codex**: A liminal object oscillating between science, magic, and transmission.

Discussion

The strength of *The Codex 97.1.128* lies in its ability to make disciplines converse. Scientifically, it extrapolates from real research (DNA data storage, cerebral organoids) into extreme speculative hypotheses. Philosophically, it questions the fragility of memory and the essence of human identity. Ethically, it challenges us with intergenerational responsibility regarding knowledge transmission.

Thus, the work operates as a narrative laboratory where scenarios of collapse and rebirth of knowledge are tested. It invites a rethinking of the articulation between biological memory, cultural memory, and cosmic memory — suggesting that humanity is not merely a carrier of genes, but a link in a far larger informational chain, perhaps even a galactic one.

Conclusion

The Codex 97.1.128 cannot be reduced to a work of science fiction alone: it constitutes a theoretical proposition in its own right, articulating science, ethics, and philosophy in a reflection on memory. The idea of a galactic code inscribed within DNA is less to be read as scientific evidence than as a heuristic hypothesis: what if life itself were a message?

By confronting humanity with the possibility of radical forgetting, the text urges us to reconsider what we deem worthy of transmission. In a world saturated with information, the true question may not be *“what do we know?”* but rather *“what do we want to preserve — and for whom?”*

The Notion and Deformation of Time

One of the most distinctive aspects of The Codex 97.1.128 lies in its treatment of time. Far from conforming to a linear chronology, the work proposes a true narrative experiment in which past, present, and future fold into one another and overlap. Time appears not as a straight line, but as a malleable substance, shaped according to a fractal and codonic logic.

1. Three narrative layers, three temporalities

The architecture of the Codex unfolds across three distinct narratives, bound together by the recurring motif of code 97.1.128:

- ***The Great Erasure** depicts a dystopian future marked by the gradual disappearance of collective memory. Here, time is that of a near anticipation, as humanity sinks into cultural amnesia.*

- ***The Codex 97.1.128**, centered on Petra Ai Rotciv, takes place in a post-apocalyptic world. This second part combines scientific rigor with quasi-mystical visions, in an intermediate temporality situated after the collapse.*

- ***The Architects of the Code** finally opens onto a cosmological and metaphysical perspective. Time becomes dilated, atemporal, inscribed on the scale of galaxies and universal structures.*

Through this construction, the work traces a passage from the intimate to the cosmic, from individual memory to the destiny of the universe.

2. Temporal deformation and narrative palimpsest

The Codex never follows a conventional chronological progression. Several techniques create this impression of deformation:

- ***Superposition of temporalities**: Nicole's childhood (an autobiographical memory), the dystopian future of the Great Erasure, Petra's scientific quest, and cosmological speculations coexist without hierarchy.*

- ***Fractal temporality**: the 97.1.128 motif acts as a resonance point crossing all strata — ancient skulls, fossil DNA, future organoids. Time does not simply*

flow; it folds, reappearing in recurrent patterns.

- ***Nested narratives**: three narrative layers (human history, scientific decoding, cosmic speculation) intersect without fitting neatly together, producing a sense of dissonance and echoes.*

This palimpsest-like structure highlights a conception of time as a resonant space, where each memory (individual, biological, cosmological) imprints itself upon the others.

3. Effects on the reader

This temporal deformation produces several effects:

- ***Deliberate disorientation**, recalling Borges or Le Guin: the reader loses temporal bearings, compelled to reflect on the very nature of memory.*

- ***Cosmic vertigo**: scales collide — human time (generational memory), biological time (genetic mutation), cosmic time (galactic orbits).*

- ***A sense of echo**, where certain events reappear inverted or mirrored, as if the narrative itself were constructed according to the logic of genetic code.*

4. A possible interpretation

*One may therefore consider that the Codex does not tell a story in the classical sense, but rather stages an **experience of time**. The work functions as a fractal palimpsest: each narrative layer reinscribes the previous one in a different form. Time ceases to be linear and instead becomes a circular, vibratory structure — a field in which past, present, and future intertwine around the code 97.1.128.*

*In this sense, the Codex is not merely a science-fiction narrative: it is a meditation on **memory beyond time**, on the possibility that life and the universe themselves may be archives in perpetual resonance.*

Science or Science Fiction

The effect is a deliberate blur: the reader never knows whether what they are reading belongs to the laboratory or to myth. One might describe this approach as *experimental fiction*. Unlike classical science fiction, which invents its devices, the *Codex* begins with calculations, protocols, and real experiments, projecting them into a narrative space. Fiction does not replace science; it extends it by imagining its biological, cultural, and cosmic implications.

This mode of writing functions as a palimpsest: a rigorous scientific layer is overlaid with a speculative one, transforming each piece of data into a metaphysical sign. The narrative thus becomes a textual laboratory in which science is simultaneously method, substance, and catalyst for fiction.

Real Scientific Elements vs. Fictional Extrapolations

Real Scientific Elements	Fictional Extrapolations
DNA as an information medium (data storage experimentally tested since 2012).	DNA contains a coded message left by a vanished civilization.
Purine/pyrimidine inversion (A↔C, G↔T): an actual procedure applied by the author to create a mirror sequence of her own genome in databases.	This inversion reveals a “secret language” of the universe, readable as a cosmic distress signal.
Binary coding (0/1 assigned to bases, used in bioinformatics).	The binary code transforms into images, sounds, fractal glyphs carrying cosmological meaning.
Galactic coordinates (l=97°, b=1°, r=128 ly): real astronomical values in the Carina–Sagittarius arm.	These coordinates point to the origin of life and the trace of an extraterrestrial intelligence.
Cerebral organoids: biological models cultivated in laboratories to study neural development.	Organoids “dialogue” with ancient skulls and transmit extra-human visions/memories.
Paleogenetics: analysis of ancient and fossil DNA.	Fossil skulls become memory interfaces, capable of emitting messages.

Neuroscience: the role of narrative memory in human cognition.	The *Great Erasure*: a collective mutation erasing the ability to narrate and remember.
Ethics of genetics: real debates on CRISPR, GMOs, and patents on life.	A dystopia where biological and cultural memory is destroyed by excessive genetic manipulation.
AI and databases: AI can reconstruct or alter narratives.	AIs become agents of oblivion, producing only “preferred versions” of history.

Synesthesia as a Structuring Metaphor

One of the most discreet yet decisive elements of *The Codex 97.1.128* appears in its opening lines, in the dedication to a child “who sees geometric figures when listening to music.” The anecdote is recalled as a memory of sessions in a hospital anechoic chamber—first conducted to test hearing, then later to confirm perfect pitch. The child’s candid response—“Wait, it’s not like that for everyone, mum?”—marks the gap between common and singular perception.

This detail remains suspended for much of the narrative: the term *synesthesia* is not immediately revealed to the reader. It is only at the very end of the text, in the section devoted to waves and their capacity to pass through bodies and matter, that the phenomenon is explicitly named. The story thus adopts a circular structure: it begins with a sensory enigma and closes with its conceptual revelation.

This arrangement is not merely narrative; it serves as a mise en abyme of the *Codex*’s entire project.

- The synesthete perceives patterns invisible to others.
- In the same way, Petra Ai Rotciv and the Archivists of Oblivion discern coded structures in DNA, where most see only a biological sequence.
- In both cases, the experience rests on the capacity to *translate* a signal (sonic, genetic, cosmic) into a perceptible form (a figure, a story, a fractal image).

Synesthesia thus becomes a structuring metaphor:

- It justifies the blurring of boundaries between science and poetry, biology and cosmology.
- It inscribes the personal experience (the synesthetic child) as a mirror for the reader, invited to see in the *Codex* more than a work of science fiction: an invitation to alter perception.
- It affirms that knowledge is born not only from rationality but also from the ability to receive resonances and unexpected correspondences.

Closing the book, the reader understands retrospectively that the initial dedication was not marginal but foundational: perfect pitch and synesthesia embody the very

possibility of decoding—the rare aptitude to recognize hidden form within background noise. The *Codex* can therefore be read as a vast synesthetic metaphor: to see in the living what others do not hear, to hear in the universe what others do not see.

Nicole’s Memories

Nicole’s memories, which open a crucial part of *The Codex 97.1.128*, should not be seen as a mere psychological prologue. They constitute, in fact, a narrative and symbolic matrix that irrigates the entire work. The evocation of her mother’s exorcism, of childhood fear, and of the refuge found with her grandmother establishes an intimate framework that resonates far beyond the realm of personal history.

From a narrative standpoint, these reminiscences function as an emotional anchor. Before the reader is carried into scientific and cosmological speculation, they are invited to share a profoundly human experience of vulnerability and confusion. Nicole’s traumatic memory—woven from fear and uncertainty—humanizes the story and creates an affective proximity, allowing the reader to recognize, in her individual fate, a reflection of their own fragilities.

But these memories also play a prophetic role: they foreshadow the *Great Erasure*. Nicole’s intimate childhood experience—loss of bearings, distortion of reality, memory reshaped by maternal authority—becomes a microcosmic metaphor for the collective collapse that humanity will later endure. Individual oblivion, imposed within the family sphere, anticipates universal oblivion, orchestrated on the scale of an entire civilization.

This dimension takes on a transgenerational scope. Nicole, as the first Archivist of Oblivion, passes on to her descendants a mission born of trauma: to protect and preserve what other forces seek to erase. The lineage leading to Petra Ai Rotciv is inscribed in this dynamic of resistance through memory. Nicole’s memories, far from anecdotal, appear as the hidden origin of the struggle for the safeguarding of knowledge.

On the symbolic level, the three feminine figures play a structuring role:

- **The mother**, who erases and denies, embodies the force of imposed oblivion;
- **The grandmother**, who protects and consoles, represents the refuge of memory;
- **Nicole as a child**, who embodies fragile memory, oscillating between destruction and preservation.

This dramatic triangle stages, at the family level, the central conflict of *The Codex 97.1.128*: the constant tension between erasure, refuge, and transmission.

Thus, Nicole's memories are not merely a biographical confession: they form a narrative laboratory in which the philosophical and scientific problem of the entire book is rehearsed in miniature—how to preserve memory when everything conspires to erase it? Their function is to bind the intimate to the cosmic, to show that the fate of an entire civilization can be read in the tremors of a child's memory.

Nicole and Petra: Memory in Mirror

The structure of *The Codex 97.1.128* rests on a play of reflections, the most striking of which is the bond linking Nicole and Petra Ai Rotciv. These two figures, separated by several generations yet united by direct filiation, embody two poles of the same problem: the intimate experience of loss and the construction of a universal memory.

Nicole, through her traumatized childhood memories—exorcism, doubt, maternal erasure—embodies fragile memory, threatened and blurred. She witnesses an early form of imposed oblivion, an oblivion exercised through the control of speech and the manipulation of reality. Her narrative role is to illustrate the genesis of the *Great Erasure* within the reduced space of a human life.

Petra, by contrast, is presented as a figure of reactivation. Her very name, *Ai Rotciv*—the mirror inversion of Victoria—signals a logic of duplication and symmetry. She does not endure loss as Nicole does: she resists it. Whereas Nicole is confined within the intimate experience of distorted memory, Petra undertakes a systematic, scientific recovery of what has been lost, collecting genetic fragments and coded remnants of life. She transforms the inherited trauma into a cosmological mission.

This narrative device establishes a transgenerational dynamic:

- **Nicole** = erased memory, vulnerable, marked by the intimate experience of oblivion.

- **Petra** = reactivated memory, codified, enacted as a scientific and civilizational project.

Filiation is essential: without Nicole's intimate experience, Petra's mission would lack meaning. Without Petra's reactivation, Nicole's trauma would remain a closed wound. In this sense, the narrative proposes a theory of transmission: memory exists only if it traverses oblivion, and each generation must reinvent its form for it to survive.

The Nicole–Petra relationship must also be read in light of the paradox of *mirror twins* that runs throughout the Codex. Petra is both the descendant and the inverted double: she is Nicole turned inside out in another space-time, a reflection answering the fractures of her ancestor. The intimate and the cosmic, the individual and the collective, are thus articulated in a mirrored schema that makes the *Codex* not only a work of science fiction, but also a philosophical meditation on memory and inheritance.

Hidden Messages

One of the most striking features of *The Codex 97.1.128* is its cryptic appearance: it is not merely a work of speculative science fiction, but also a literary palimpsest where every detail—numbers, names, dedications—functions as a clue. The presence of hidden messages is all the more evident because the structure of the text itself is built on a play of mirrors between generations, temporalities, and scientific disciplines.

1. The Dedication as a First Key

The book opens with the dedication “To Amadeus and Artus.” At first glance, this may seem like a simple personal homage. Yet the narrative structure transforms this intimate gesture into a key to interpretation. Later in the story, Amadeus and Artus reappear as characters, continuing the work of their mother. This back-and-forth between biographical reality and fictional narrative blurs the boundaries: the dedication becomes a code, a kind of hidden announcement that family history is embedded within cosmic history.

In other words, from the very first page, the reader is invited to suspect that every seemingly trivial element may in fact serve a cryptic function.

2. Recurring Numbers and Scientific Codes

Beyond names, the triplet **97, 1, 128** structures the text like a leitmotif. It appears:

- as a codonic motif in genetics (recurrent sequences),
- as precise galactic coordinates (l = 97°, b = 1°, r = 128 light-years),
- as a symbolic number repeated across passages.

This insistent recurrence suggests that the sequence is less a number than a narrative password, linking different storylines and compelling the reader to search for a hidden resonance.

3. Crossed Messages: Autobiography and Speculation

The intertwining of real life (Nicole, Petra Ai Rotciv, Amadeus and Artus) with speculative fiction (organoids, the Architects, the Great Erasure) functions as a deliberate blur. Through this technique, every biographical element acquires a broader symbolic meaning.

Thus, the scientific gesture of purine/pyrimidine inversion (an actual method applied by the author) is reintroduced in the text as a decryption tool leading toward a cosmic message. Likewise, the son's synesthesia—first mentioned in the dedication and later explicitly described in the final passage on waves—serves as a guiding thread: intimate perception and scientific experiment become two parallel ways of reading the world as a hidden language.

4. A Literary Encryption Strategy

The Codex 97.1.128 can be understood as deploying three overlapping layers of message:

- **Narrative**: the reappearance of Amadeus and Artus, the Nicole/Petra symmetry, the inversion of names.

- **Scientific**: numbers and protocols (97, 1, 128; purine/pyrimidine inversion; galactic coordinates).

- **Philosophical**: the idea that memory—human, biological, cosmic—is always threatened with erasure and requires decoding.

Each layer can be read independently, but their superposition creates the impression of a cryptic text, where every biographical or numerical detail becomes a latent message.

Conclusion

Yes, hidden messages exist in *The Codex 97.1.128*. They are not reducible to a simple secret code, but unfold within the very structure of the narrative: dedications become meaningful, numbers become symbols, and real scientific experiments become keys to cosmological interpretation.

In this sense, the reader is invited to approach the text as a *codex* in the medieval sense: a manuscript where meaning hides in the margins, in allusions, and in correspondences. To read *The Codex 97.1.128* is to decipher an embedded memory, transmitted from mother to son, from species to cosmos.

Literary and Aesthetic Dimension

The aesthetic of *The Codex 97.1.128* rests on a fragmented and hybrid form of writing, one that draws as much from scientific discourse as from literary traditions. This deliberate blurring of registers creates a constant tension: the reader is compelled to navigate between two modes of reading—rationality and imagination. The text thus refuses to be confined to a single category and becomes as much a reading experience as a narrative.

The work adopts the structure of a **palimpsest**, reminiscent of ancient manuscripts rewritten over time, where successive layers allow traces of earlier strata to show through. In the same way, the *Codex* juxtaposes laboratory notes, intimate memories, cosmic visions, and dystopian narratives. Each layer retains the imprint of those that came before, like a genetic sequence carrying within it the memory of its mutations. This palimpsestic aesthetic invites the reader to experience the text not as a linear narrative, but as a living organism in perpetual transformation.

The **play of mirrors and symmetries** is another central poetic device. The characters of Nicole and Petra Ai Rotciv appear as two inverted reflections, two incarnations of the same memory unfolding across time. The very structure takes on the shape of a temporal labyrinth: past, future, and cosmic out-of-time interweave, obscuring chronological markers. The recurring motif **97.1.128** functions as both textual refrain and codonic pattern, a point of resonance linking the different narrative dimensions and suggesting the presence of a hidden architecture beneath the surface of the story.

This style of writing generates a **poetic blurring effect**. Equations become metaphors, genetic sequences transform into chants, and astronomical coordinates are read as signs of origin. The reader is thus placed in a state of *cognitive estrangement*, oscillating between scientific certainty (the calculations and protocols are real) and the willing suspension of disbelief in the face of fictional extrapolation. The *Codex* cultivates an **aesthetic of doubt**: its value lies less in the factual veracity of the world it represents than in its ability to unsettle our certainties about the boundary between science and fiction.

Finally, the work situates itself within a **rich intertextual constellation**. It evokes Borges, through its labyrinths of meaning and imaginary encyclopedias; Ursula K. Le Guin, through her weaving together of the humanities and the hard sciences; Italo Calvino (*Cosmicomics*), through the poetic transformation of scientific data into metaphorical narratives; and Mary Shelley (*Frankenstein*), through its reflection on the limits of scientific experimentation and the responsibility of the researcher. The *Codex* thus dialogues with a major literary tradition while inventing its own path: that

of a work where science becomes poetic matter, and fiction a true narrative laboratory.

Scientific and Epistemological Dimension

One of the Codex's most distinctive features lies in its grounding in **real scientific practices**. Unlike much of classic science fiction, which often limits itself to extrapolating from known concepts, the work builds upon experiments actually carried out: systematic purine/pyrimidine inversions (A↔C, G↔T), bioinformatic analyses of recurring sequences, reflections on DNA data storage, and even precise references to galactic coordinates. These elements form a solid empirical foundation and testify to a direct engagement with contemporary scientific research.

On the **epistemological** level, this approach deliberately blurs the boundary between science and literature. The text demonstrates that scientific protocols, when displaced outside the strict framework of the laboratory, can generate other forms of meaning. A genetic manipulation becomes, within the narrative, a cosmological key; a numerical sequence derived from an actual calculation acquires the value of a sign or metaphor. The work strikingly illustrates the porous boundary between scientific knowledge and symbolic interpretation, reminding us that science itself rests upon narratives, models, and hypotheses.

The *Codex* also reflects on the **nature of scientific knowledge**: is it a linear accumulation of facts, or a partial memory, subject to forgetting, mutation, and rewriting? By depicting the progressive disappearance of collective memory (*The Great Effacement*), the work questions the very notion of scientific transmission and underscores the fragility of human knowledge in the face of time and civilizational crises. This vision resonates with contemporary concerns about the reproducibility of experiments, the preservation of data, and the risks of digital or cultural erasure.

Moreover, the introduction of elements such as **cerebral organoids, neuroscience experiments, and cosmological models** propels the reader into broader epistemological questions: what can truly be experimented upon? Where do proofs end and speculation begin? The text embraces this zone of ambiguity and even makes it its narrative engine. In this sense, it belongs to a tradition of *experimental fiction*, where literature extends scientific inquiry—not to vulgarize, but to probe the ultimate implications of hypotheses.

Finally, the interplay between the **microscopic scale** (genetic mutations, neuronal plasticity) and the **cosmic scale** (galactic coordinates, universal consciousness) constitutes a genuine **philosophy of knowledge**. The *Codex* suggests that the laws of life and those of the universe may not be foreign to each other, and that memory—whether biological, cultural, or cosmic—may be apprehended as a common language. The work thus proposes an original epistemological framework:

science is not merely a discipline, but a pathway toward a broader form of memory and meaning.

MEMORY AS A SEQUENCE OF RESISTANCE

The author's family history bears a double imprint, like two mirrored genetic sequences running through the *Codex*.

On the paternal side, her grandfather voluntarily enlisted in the French Foreign Legion from 1937 to 1942 to fight alongside the French, after having been arrested and tortured three times by the Gestapo. Each time, he was released thanks to the personal intervention of Konrad Adenauer, the future chancellor of West Germany and a longtime friend of her great-grandfather, whom he had met in their youth within the Rhenish autonomist movement. This detail, erased from official accounts, inscribes the family within a political and moral lineage of early resistance to Nazism.

Two other young men from the same family — the author's great-uncle and a distant cousin — followed the same path, enlisting in Marseille in the Foreign Legion. All three shared the same destiny as volunteer fighters, driven by an absolute rejection of Nazi ideology. Yet none of them ever received official recognition from the French state, as if their commitment had been absorbed by oblivion, dissolved into the margins of history.

On the maternal side, her grandfather was interned in a military camp for five years and appears in the database of Nazi persecution victims (ITS Bad Arolsen). His first wife, Eugénie Botty, and their daughter Judith are also listed there for forced labor in Gelsenkirchen between 1942 and 1946. Here again, part of this memory was covered over by silence, as if collective history had sought to erase a sequence too painful to preserve.

In both cases, it was the author herself who had to undertake the patient work of reconstruction: searching archives, cross-checking documents, confronting the shadowy gaps left by family narratives. She even went to consult the Gestapo archives in Cologne, thus reconnecting with the very place where her grandfather had been imprisoned and tortured. This gesture is not only a historical investigation: it amounts to an act of reclaiming memory, a way of breaking through the walls of silence.

She thus becomes the equivalent of Petra Ai Rotciv in the *Codex*, deciphering fragments, revealing a message concealed in the palimpsest of history.

This dual lineage functions as a concrete illustration of the book's structure:

- **Biological memory**: DNA preserves traces, even fragmented ones.
- **Family memory**: shards of stories resurface, despite attempts at erasure.

- **Collective memory**: databases like Bad Arolsen re-inscribe forgotten names, but interpretation is still required to restore meaning.

The work thus articulates an intimate and universal truth: every resistant memory survives erasure, but it requires deciphering. In reconstructing these filiations, the author acts as a scribe of memory, transforming imposed silences into sequences reinscribed in time.

MEMORY AND POLITICAL DIMENSION

The Codex 97.1.128 first presents itself as speculative fiction, but beneath its fractal narratives and cosmic visions lies a profound reflection on collective memory and its erasures, inspired by the author's own family history. Beyond the genetic codes and astronomical coordinates emerges a political question: how does a society choose what to remember — and what to forget — among certain destinies, struggles, and lineages?

In this sense, the book carries a deliberate political weight. To write is to repair. To write is to give voice back to erased existences, to weave into the narrative fabric what History sought to suppress. Fiction thus becomes a tool of memorial rehabilitation: the code hidden in DNA is not only a scientific speculation, but also a metaphor for an indestructible memory — one that neither the Gestapo, nor institutions, nor time itself can erase.

Yet this memorial endeavor does not remain confined to the intimate or the familial. It opens onto a radical critique of political and scientific systems themselves. The novel interrogates the mechanisms of selection and legitimization of knowledge: why do certain lives, discoveries, and stories make their way into textbooks or archives, while others are relegated to silence or the margins? In response to this structural injustice, *The Codex 97.1.128* advances a form of **scientific anarchism**: a science freed from institutional hierarchies, daring to explore the margins, to rehabilitate the forgotten, and to create new pathways of transmission.

This scientific anarchism, as it emerges in the narrative, is not a destructive chaos but an alternative method: circumventing official circuits to preserve memory, inventing nonstandard protocols (such as purine/pyrimidine inversion) to reveal unsuspected traces, or inscribing individual experience within a collective narrative that refuses erasure. The novel transforms scientific research into an act of political resistance, on par with the enlistment of members of the author's family in the Foreign Legion or the stubborn survival of those who endured persecution.

Thus, the *Codex* does more than blur the boundaries between science and fiction: it also blurs those between memory and knowledge, between historical inquiry and genetic experimentation. By creating a literary space where science is liberated from academic constraints in order to converse with the imagination, the author invents a new memorial practice — an archaeology of forgetting that no longer depends on states or institutions, but on the creativity and perseverance of individuals.

The Codex 97.1.128 ultimately stands at the crossroads of several legacies: a family history marked by courage and suffering; a collective memory scarred by silences and erasures; and a universal reflection on transmission. By dissolving temporal

boundaries and weaving together archives, fiction, and cosmology, the work transforms memory from a fixed datum into a political, scientific, and existential battlefield.

SCIENTIFIC ANARCHISM AS A STRUGGLE AGAINST OBLIVION

In *The Codex 97.1.128*, scientific anarchism is not a slogan but an operative mode. It is a way of practicing science outside institutional frameworks, refusing imposed hierarchies, and claiming the right to experiment differently.

1. Definition and Scope

By *scientific anarchism* we mean here a science liberated from institutions, one that dares to cross disciplinary boundaries, hybridize experimentation with narration, and assert the legitimacy of individual research. This approach does not dismiss scientific rigor: on the contrary, it relies on real protocols but refuses to let their interpretation be locked down by an academic consensus that is often timid and conservative.

2. Examples in the Codex

- **Purine/pyrimidine inversion**: a real process, but interpreted in the narrative as a hidden language embedded within DNA. Scientific experimentation becomes both a narrative and memorial tool.

- **Cerebral organoids**: a real research object, but one that, in the fiction, allows dialogue with the memory of vanished beings. Science leaves the laboratory to join an existential quest.

- **Cosmic coordinates**: exact astrophysical data, reinterpreted as markers left by a lost civilization.

These displacements reveal a desire to *de-hierarchize knowledge*: the laboratory and the novel, the archive and the fiction, intimate experience and mathematical calculation are placed on the same level.

3. Link with Memory and Resistance

This scientific anarchism is directly tied to the question of memory. Just as the author had to conduct her family investigation alone — against denial, silence, and institutional gaslighting — the scientific method in the *Codex* rejects traditional circuits of validation. It becomes a form of *resistance through knowledge*: bypassing official filters in order to bring forth truth.

Thus, scientific anarchism emerges as a struggle against oblivion. Where History erases certain destinies, where academic science ignores certain hypotheses, the

Codex offers an alternative: to inscribe traces differently, in a hybrid space where family memory meets cosmological speculation.

4. Ethical and Political Significance

By blurring boundaries, this scientific anarchism becomes a critique of the current system of knowledge production. It denounces:

- the bureaucratization of knowledge, where only certain voices are legitimized;
- the arbitrary selection of which memories are deemed worthy of preservation;
- the refusal to recognize marginal or dissident trajectories.

In contrast, *The Codex 97.1.128* affirms another path: **knowledge as an act of freedom, research as a space of resistance, fiction as a laboratory of thought.**

GENERAL CONCLUSION OF THE ANALYSIS

The Codex 97.1.128 stands out as a singular work, at the crossroads of genres and disciplines. Its strength lies primarily in its aesthetic hybridity: a writing style that blends intimate narrative, cosmic speculation, and scientific fragments, deliberately blurring the boundaries between reality and imagination. The reader is thus drawn into a reading experience where the frontiers between science and science fiction become porous, opening up a new narrative space.

On the scientific and epistemological level, the text does not merely evoke science as a backdrop; it builds on real experiments: purine/pyrimidine inversion, bioinformatic analyses, precise astrophysical references, and the exploration of cerebral organoids. At the same time, it pushes these protocols toward fictional extrapolations—a cosmic code inscribed in DNA, a dialogue between ancient skulls and organoids—that, while unverifiable, invite us to reconsider the very limits of knowledge.

Its philosophical and ethical dimension is rooted in the author's lived experience: granddaughter of men crushed by History, long confronted with silence or denial, she weaves into her work a reflection on truth, memory, and transmission. The *Codex* becomes a parable of the human condition: how can one transmit what has been erased? How can one resist oblivion when institutions—whether scientific, political, or memorial—refuse to listen?

From this emerges the memorial and political dimension. The novel is haunted by the question of collective choices in memory: what is remembered, what is erased, what is falsified? By reimagining a "coded memory" within DNA, the author shifts the paradigm: there may exist an indestructible memory, beyond human censorship. Writing thus becomes an act of rehabilitation, a way of restoring justice to erased destinies, and an implicit critique of the political and scientific systems that decide what deserves preservation.

Finally, through its avowed stance of **scientific anarchism**, the work embraces a dimension of resistance. It refuses strict separations—between disciplines, between institutional legitimacy and solitary experimentation, between official memory and lived memory. This approach proposes another path for research and creation: an open, untamed science, nourished by the margins in order to interrogate the universal.

Ultimately, *The Codex 97.1.128* is not merely a speculative narrative: it is a total experience—literary, scientific, and political. By blurring temporalities, by hybridizing archive and fiction, by inscribing a family memory into a speculative cosmology, it turns literature into a true **laboratory of thought**, where science fiction does not

merely adorn science, but extends it into its deepest implications: philosophical, ethical, and memorial.

© MTMVP (Lourdes).
All rights reserved. Free classroom use permitted.